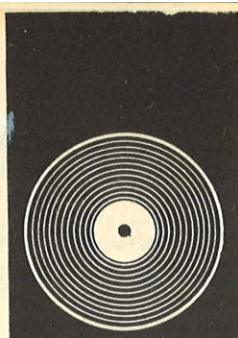


FIRST OF
A COLLECTION
COMPLIMENTARY COPY
Note
*reproduction of original
master tape*



ISSUE 43
MUSE, TREMONT
MAY 1962
ELECTRADISC; GEM (CROWN, VARSITY)
REVIEWED
4/01

record research

30 CENTS

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION



A YOUNG RED NICHOLS

*Note - For updated recording info, see Brian Rust's "Jazz Legends" (@1972, noted 4/01, almost 40 years later!)
H.B.B.

THE SYNCOPATING FIVE*

by Woody Backensto & Duncan Schiedt

PLAZA 5000 SONIOS NOTES

The SYNCOPATING FIVE never made a commercial recording. Yet a recording session by this group has historical significance -- being the first recording made by Red Nichols, the most famous of the SYNCOPATING FIVE alumni (see cover photo). This group is usually mentioned in stories of Red Nichols' early musical career. Unfortunately, as extensive research has shown, the details of Nichols' association with the SYNCOPATING FIVE have not been entirely accurate. For this reason, we shall try to authenticate their part in the musical scene of the twenties.

The story began in early 1920. Herb Hayworth, a Hoosier musician, answered a BILLBOARD ad for a banjo player to work in Florida. He went to Tampa and joined a group led by Claude Collins, a pianist known up and down the west coast of Florida as a blues man; he played exclusively in 5 flats. Fritz Morris and Russell Stubbs had known Hayworth in playing around north central Indiana. Dusty Roads, from Dayton, Ohio, entered the picture in the following manner. As a factory worker in Anderson, Ind., Dusty attended a dance where Stubbs was playing a gig. Roads was one of the dancers who came up and volunteered to sing along with the band. Dusty impressed Stubbs so much that Stubbs took Dusty with him to Kokomo. Here Dusty allowed that he could also play drums. For sometime thereafter, Dusty and Stubby worked together. At the time of Hayworth's Florida trip, Morris, Roads, and Stubbs were playing at Lake Manitou, the Rochester, Indiana, resort and followed down along with Otto Boone, joining the Collins' band. Also in the band was a flutist named Smith.

(Articles mentioning Dusty Roads have misspelled his name several ways. This is the spelling Dusty used on an autographed fan photo in the collection of Duncan Schiedt.)

In Tampa, Florida, they found the musical prospects good. This gang of Hoosiers was very instrumental in forming the Tampa Musicians Union. The band led by Collins was practically the only dance band of any reputation in the area; in 1920 they played all around northern and western Florida.

The FIVE Form

All the Hoosiers finally went together and formed a co-operative group. They became the original SYNCOPATING FIVE. Their first job was opening a new dance hall in St. Petersburg, Florida -- the Golden Dragon. They were wholly a dance combo, with accent on novelty and entertainment. The banjoist, Herb Hayworth, also acted as business manager. Russell Stubbs was the director or "floor managed" the band from the keyboard. They used no written music. A nod from Stubbs was the only indication needed for one of the members to take a solo. Boone handled the saxophone duties. Fritz Morris was sort of a strolling violinist, prone to wander down on the floor among the dancers at any time. The drummer, Dusty Roads, shared vocal assignments with Hayworth (see photo).

(continued on page 3)



RR
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SOME RECORD RESEARCH CHATTER

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FOR YOUR INFORMATION
HOW DOES ONE DETERMINE THE CONDITION OF THE RECORDS LISTED IN THE MAGAZINE'S AUCTION SECTION. HERE IS THE KEY TO THE ABBREVIATIONS USED.

N (NEW): Surface noise equal to an unplayed record: no visible or audible wear perceptible: original finish intact.
E (EXCELLENT): Surface noise low, smooth, uniform. Not irregular or crackling. Easily disregarded in listening. No perceptible distortion.
V (VERY GOOD): Surface noise somewhat more prominent: light foreign noises, but slight distortion, if any, noises not seriously distracting.
G (GOOD): A moderate amount of surface noise: background may be somewhat irregular and crackling: some foreign noises and a little distortion: on the whole reasonably satisfactory listening without undue distraction of attention: Foreign noises definitely less prominent than the music..
F (FAIR): Foreign noises, taken together are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless under these conditions, listening should be fairly satisfactory.
P (POOR): Foreign noises, collectively, are louder than the recorded music, continuous concentration is required, and there is little satisfaction in listening.

OTHER ABBREVIATIONS FOUND IN AUCTION SECTION:

lm - this signifies a break found in the .. Columbia type of recordings. Due to the construction of these records, these breaks do not materially alter the listening pleasure of the record. lm stands for Lamination.
cr - this abbreviation signifies the word, crack. Cracks are further broken down into hr.cr (hair crack), th.cr. (thin crack). Usually the length of the crack is also indicated.
rm chip - this signifies the words rim chip. If the rim chip extends into the playing grooves of the record, the number of grooves effected are listed.

bub - this is the abbreviation of the word, bubble. Due to extreme heat or cold, expansion sometimes forms little bubbles found on records. In many cases these do not materially effect the listening

******* GUIDE TO ABBREVIATIONS FOUND IN RECORD RESEARCH AUCTION SECTION *******

RECORD LABEL ABBREVIATIONS:

ACT - ACTUELLE
AJX - AJAX
APO - APOLLO
BA - BANNER
BB - BLUEBIRD
BILT - BILTMORE
BN - BLUE NOTE
BR - BRUNSWICK
BS - BLACK SWAN
B&W - BLACK AND WHITE
BWY - BROADWAY
CA - CAMEO
CAP - CAPITOL
CEN - CENTURY
CH - CHAMPION
CL - CLARION
COM - COMMODORE
CNV - CARNIVAL
CO - COLUMBIA
CO - CONQUEROR
CR - CROWN
DE - DECCA
DOM - DOMINO
EM - EMBERSON
ED - EDISON
FED - FEDERAL
GNT - GENNETT
HA - HARMONY
HOW - HIT OF THE WEEK
KEY - KEYNOTE
LIB - LIBERTY
JE - JEWEL
LIN - LINCOLN
LON - LONDON
MAS - MASTER
MAJ - MAJESTIC
MAD - MADISON
MER - MERCURY
MGM - METRO GOLDWYN MAYER

MELO - MELOTONE
MAN - MANOR
MOD - MODERN
MUS - MUSIGRAFT
MW - MONTGOMERY WARD
NAT - NATIONAL
NJ - NEW JAZZ
OD - ODEON
OK - OKEH
OR - ORIOLE
PARL - PARLOPHONE
PARA - PARAMOUNT
PEN - PENNINGTON
PE - PERFECT
PAT - PATHE
PATF - PATHE FRERE
PAT A - PATHE ACTUELLE
PRES - PRESTIGE
PU - PURITAN
RE - REGAL
RO - ROMEO
SIGN - SIGNATURE
SILV - SILVERTONE
SUP - SUPERIOR
SAV - SAVOY
TRI - TRIANGLE
TEMPLE - TEMPLE
UHCA - UNITED HOT CLUBS
V D - VAN DYKE
V DISC - V DISC
VELV - VELVETONE
VI - VICTOR
VO - VOCALION
VAR - VARIETY
VARS - VARSITY

Note: many others do appear in auction section. In some cases, entire label name is spelled out.

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YOUR NOTES



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THE SYNCOPATING FIVE (continued from cover)

The good job at the Golden Dragon lasted until Spring of 1921. They returned to the midwest, doing one-night stands through Ohio and Indiana. Red Lease (reeds), who wanted to stay back in Indiana came out of the Collins band, replaced Boone (see photo). In the summer they settled down at Idora Park (the same owner as the "Golden Dragon Inn"), about half way between Youngstown and Warren, Ohio, and at the Avon Park Pavillion, Youngstown, Ohio.

Then Vernon "Mutt" Hayes from Muncie, Ind., on C-melody sax and clarinet, replaced Lease. In the fall there was another series of one-nighters in the midwest. The band soon became very popular in the areas they played. They enjoyed an enviable string of bookings that would generally run six to eight weeks ahead. A wire to a prospect was all that was generally needed to set up a booking. The band would average about \$175 a night. As a co-operative band the boys were averaging about \$9000 per year. Not bad in those tax-free years!

Their First Recording

In December 1921, THE SYNCOPATING FIVE stopped at the Gennett recording studio in Richmond, Indiana. Their first recording (see cover) is on a white and gold label "personal recording" disc, made up for private promotional distribution by the band and interested parties, such as music stores, dance halls, etc. This one was apparently inspired by the Wallace Music Company of Marion, Indiana. The tunes are "Lips" and "Maybe (I'm Coming Back To You)". This is a weak-sounding rendition, suffering from the early recording techniques, and the lack of solid sound due to the thin instrumentation. Certainly nothing of jazz interest here.

Shortly after their first recording, the FIVE hit South Bend, Indiana. There they heard Charles "Chuck" Campbell who was playing at the Tokie Gardens with Charlie Davis. This band consisted of Davis (p & tp); Campbell (tb); a local sax man; Perce Connally (vi); George Miller (bjo); Russ Barkley (tuba); and Doc Stultz (dm). The FIVE asked Campbell to join them in Florida.

Five Plus One Equals Six

Campbell joined THE SYNCOPATING FIVE in January 1922 at the Golden Dragon Inn. During this engagement they also played an hour "concert" at Bob's Cafeteria for their meals. Even in those days, at Bob's prices and considering the appetites of the young musicians, this must have amounted to \$7-8 per day for that hour.

In negotiating for that particular season, the group goofed. First they signed with the Green Lantern in St. Petersburg and then cancelled to re-sign with the Golden Dragon. In late February 1922, armed with an affidavit from the "great" Earl Fuller (Ted Weems and his brother were with the band) who was touring Florida, that the FIVE were "indispensible", the Green Lantern got an injunction forbidding the FIVE to play in the vicinity. Having worked only about a month since the "big move", and considering the cost of Irish whiskey in those days, the court order caught the men flat broke. Luckily they picked up a job playing the Southern Convention of the Rotary Club in Savannah, Georgia, which not only furnished their transportation but also a nest egg to cover a month or so of "picking up crumbs" before a very successful Spring tour of Ohio and Indiana.

Herb Hayworth, who lost his sight some years ago, is still on the staff at WOWO Radio in Fort Wayne, Indiana. In checking over our notes he recalled, "You credited me with the desire to sign that contract with the Green Lantern in St. Petersburg. I was wholeheartedly against it, didn't want to do it, and said so. But, we were a group, so put it to a vote, and I was outvoted. We signed after that vote. Besides this fiasco, things turned out pretty good."

On May 27, 1922, THE SYNCOPATING FIVE (with 6 men - see photo) opened at the Casino Gardens, Indianapolis, Indiana - apparently enjoying perfect weather they packed them in all summer. The management had laid a concrete dancing area outside the building, near the river. Above the tables and chairs the band played from a second story platform covered with white latticed wood. Playing there only in the summer, the band never

got to play the large dance floor inside the Gardens. BILLBOARD also recognized their talents and reported the group was scheduled to record for Gennett.

A First-Hand and Vivid Recollection

An ex-banjoist from the Indianapolis area, Dud Condit, who retired from music in the mid-20's had this to say:

"The SYNCOPATING FIVE did play in the main ballroom inside the Casino Gardens. They did not set-up on the bandstand, but worked right on the dance floor. It was a fine bit of business.

Dusty was the vocalist. When he sang he stood just in front of the band, extended his left hand, palm up, in front of his body about level with his lower rib. His right hand, extended palm down at eye level and directly over his left hand, described a slow circle as he sang. And, as he sang, he slowly pivoted his body so that, when he sang the last word of a song, he faced the band and his back was turned to the dancers. It was terrific showmanship. One of Dusty's big numbers was "That Thing Called Love."

Just before Labor Day, 1922, Fritz Morris decided to leave the band to study dentistry. Both Red Nichols (c) and Ray Stilson (C-melody sax) replaced Morris. Nichols was hired largely on his ability to double on violin since he had not yet made a mark as a top-notch cornetist. Russell Stubbs today recalls, however, that Red was a fine horn man even then. Nichols had been playing with Ray Stilson's band at Lake James, Indiana, prior to joining. Red had been attending Culver in the school year and when he joined the FIVE in Indianapolis he had a "whole suitcase full of mutes". Stubbs made him throw them all away except one.

And Now They Are Seven

Now having seven men, they changed their name to the SYNCOPATING FIVE AND THEIR ORCHESTRA. A September 12, 1922 advertisement in the INDIANAPOLIS NEWS queried -- "THE SYNCOPATING FIVE -- have you heard them with Seven?". The same paper later carried the news that the FIVE would close on September 30th and were to be followed by the MIAMI LUCKY SEVEN.

After a week in Keith's "Palace" in Indianapolis, complete with doggy grey tuxedos having black velvet shawl lapels, the band enjoyed an exceptionally successful tour that fall. It was during this tour that Red Nichols made his first recording, about October 1922--the tunes were "Chicago" and "Toot Toot Tootsie" with Roads on vocal--and the first time the band made a recording as a unit. The recording was made at the Starr Piano Company in Richmond, Indiana, for Gennett. Although Red Nichols had told the well-publicized story that each band member paid \$25 for the privilege of making the record and they received 25 copies each for promotional purposes, later on they learned that the record was being sold across the counter. Chuck Campbell, an old hand in the recording studio having earlier made two sides for Homer Rodeheaver's Rainbow Records with the Warsaw Indiana Elk's Club Orch., tells a different story. Chuck says this was a "private" recording made for some Music Store in Indianapolis. Nonetheless, we have never been able to locate the actual record.

It was also during this fall tour that the SYNCOPATING FIVE passed through Chicago. It was at this time that Red Nichols HEARD Bix Beiderbecke for the first time. The place was the Friar's Inn and Bix was sitting in with the Inn Orch. or N. O. R. K. Red remembers that Bix's cornet took over for about 2 or 3 sets. Bix was still playing when Red had to leave, so they did not meet on this occasion.

The St. Petersburg injunction still being in effect until damages were paid, the band found it necessary to settle for a winter engagement at Idora Park. Although financially successful, it was a miserable deal due to the weather and the band morale was very low.

At this time, Chuck, Mutt, and Red received offers from the ORIOLE TERRACE ORCHESTRA directed by Danny Russo and Ted Fiorita. Mutt Hayes accepted and was replaced shortly thereafter by Gilbert "Gib" Dutton (cl). Both Campbell and Nichols turned down the offer.

The SYNCOPATING FIVE Cont.

On To The Jersey Shore

In an attempt to build morale, Herb booked the group on a premature and almost fatal "spring tour" of Indiana. Hayworth writes, "...worked in Youngstown, instead of returning to Florida, because that was where we got the opportunity to work Easter Sunday at the Ambassador Hotel in Atlantic City, N.J., for Johnny Hamp (KENTUCKY SERENADERS), who had the contract." BILLBOARD reported that in March 1923 THE SYNCOPATING FIVE changed their name to the ROYAL PALM ORCHESTRA. They played the Ambassador Hotel for four weeks during April-May 1923 (see photo).

After a stop at their regular Youngstown, Ohio, job, the band arrived to find themselves following the great Paul Whiteman outfit, which had just emerged into the big time. As the Ambassador had seen the rise of Whiteman, it was to mark the end of the SYNCOPATING FIVE. Chuck Campbell recalled, "Don't know why we decided to change our name to ROYAL PALM ORCHESTRA -- it sounded good until we reached Atlantic City where one of the first things we saw was the Royal Palm secondhand furniture store -- a real dump. Red and I seriously considered sneaking out of town right then. The Ambassador job was a flop -- doubt that we played to 500 people during the whole month -- at least Pat Rooney, Mrs. Rooney, and Pat, Jr., were there almost every night. Sometime during the engagement we lost Gib Dutton or Ray Stilson. The replacement was "Cowboy" Mel Watkins, an old friend of Red's from Utah."

The Beginning of the End

Chuck continued, "From there, a sadly disillusioned outfit, we returned to dismal Idora Park. Herb and Stubby liked it but Dusty, Red, and I rebelled. Dusty joined Hoagy Carmichael at Casino Gardens while Red and I tossed in with Joe Thomas at Lake James, Ind."

Gilbert Dutton wrote, "I remember Mel Watkins and it may be he took Ray Stilson's place on the combo, but I don't seem to remember the details. It seems to me that Ray was on the band all the time we were at the Ambassador Hotel and it might be he joined at Idora Park in Youngstown, Ohio."

"Here's the story of my joining the SYNCOPATING FIVE", offered Dutton. "I first met and heard them at an Elk's dance in Sullivan, Ind. in the summer or fall of 1922 while I was home on a vacation. At the time I had just left Willard Robinson and his 'Deep River' Orchestra after our engagement at the Muehlebach Hotel in Kansas City, Mo. Then during the winter of 1922-23 I joined Johnny Johnson's Orchestra at 'Murrays' in Philadelphia. When the SYNCOPATING FIVE were on their way to Atlantic City they had dinner at Murrays and I had a chance to talk with them. They told me of the Ambassador Hotel job at the time and soon after they opened they offered me a job with them saying that after that job they would be on a road trip through Indiana. It all fit in with my plans as I intended to get married in Sullivan in June. So I joined them at the Ambassador for the remainder of their stay then made the road trip and finally came to Indiana where I got married. I then rejoined them in Youngstown, Ohio for the Idora Park job. After being on this job the last part of June I got an offer to come back with Johnny Johnson at Ross Fenton Farms at Asbury Park, N.J., which I took."

That summer (1923) Chuck Campbell had an extremely attractive offer from Jean Goldkette but turned it down because he "insulted my intelligence". "He had the guts to tell me", Chuck said, "he had a better trumpet man than Red -- Bix Beiderbecke--- I'd never heard of Bix, but I'd STILL give him an argument on that." It is not clear to what extent Goldkette had Bix under contract at that time for he was not playing with the Goldkette Orchestra at that time.

Final Bars for The FIVE

By August BILLBOARD reported the band had changed its name back to THE SYNCOPATING FIVE. The personnel was: Russell Stubbs (p & dir.); Herb Hayworth (bjo & mgr.); Ralph Walls (tp); Cliff Hoke (cl & sax); H. Leach (dm). This group continued until

1924. At the breakup, Stubbs returned to Indianapolis, where he led a Charlie Davis unit at the Indiana Roof, setting a house record of nine months.

Articles and text books on jazz refer to Red Nichols playing with THE SYNCOPATING FIVE in Indianapolis and Bix Beiderbecke being in the vicinity with the now-famous WOLVERINES. These facts have been warped out of all proportion by writers trying to prove that under such circumstances Red Nichols learned to copy Bix. These writers immortalize the dead and are blind to the living truth that there are still great musicians blowing today.

Actually during the time under discussion Red Nichols was no longer a member of the SYNCOPATING FIVE. Also, Russell Stubbs stated that when Bix and THE WOLVERINES were in Indianapolis the SYNCOPATING FIVE had already broken up. Stubbs, Fritz Morris, and Gib Dutton were playing the Ohio Theater and Columbia Club in Indianapolis with Charlie Davis when they met and jammed with Bix (By the way, Dick Powell was singing with the Davis unit).

Red MET Bix in 1924, sometime after he left the SYNCOPATING FIVE. Red recalls he heard the WOLVERINES were playing in Indianapolis and drove over dirt roads to hear them. Red also recalls Bix was playing a one-nighter at the Casino Gardens and that Vic Berton was fronting the group. At that time, Red was under the spell of Louis Panico, Nick LaRocca, a little bit of Phil Napoleon, and maybe a slight bit of Quartell, but he was trying to develop something. When Red met Bix he had never heard anything like it -- Bix was so different and so individual. Nonetheless, later on Red and Bix became quite friendly and exchanged ideas. Red never copied. His style was self-developed and was influenced by all great trumpet men of the day.

Where Red and Bix Met????

The exact time of the Bix-Nichols meeting has not been established. Fritz Morris recalls that Red and Johnny Johnson visited him in Indianapolis in 1924 at his frat house. Also present were Charlie Davis, Ed East, and Lorne Schultz. There was a great session, Fritz recalls, and "Old Fashioned Love" was played. This visit appears to place Red & Bix in the same city.

However, Red has no recollection of such a visit. Johnny Johnson stated, "I think the time I met Fritz Morris was when Dusty Roads and I were in Indianapolis, returning from Florida. Anyhow I didn't attend a jam session at the frat house. We looked up Hoagy Carmichael and he played some piano for us, but that was all. Later I tried to get Fritz but he didn't want to leave his studies. I was never in Indianapolis with Red. He was at the Pelham Heath Inn at the time you mentioned." This is confirmed by the article in R.R. Issue 33 starting page 8 -- therefore, pinpointing the exact time and place Bix and Red first met is still food for research.

Extensive research has gone into these notes. The accuracy is due primarily to the patience of those involved who read these notes, offered revisions, and added various details -- they were Chuck Campbell, Gib Dutton, Herb Hayworth, Fritz Morris, Red Nichols, and Russell Stubbs. Thanks are also extended to researchers Phil Evans, Stanley Hester, and Howard Waters for their contributions to this story. All photos are from the personal collection of Duncan Schiedt.

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THE ORIGINAL SYNCOPATING FIVE - 1 to r - Roads, Hayworth, Stubbs, Boone, Morris.

THE SYNCOPATING FIVE expanded to Six - 1 to r - Campbell, Roads, Hayes, Stubbs, Morris, and Hayworth.

THE SYNCOPATING FIVE after the first personnel change - 1 to r - Lease, Hayworth, Stubbs, Roads (vocalizing), and Morris.

On the boardwalk in Atlantic City after THE SYNCOPATING FIVE became Seven - 1 to r - Stilson, Nichols, Campbell, Hayworth, Stubbs, Dutton and Roads

THE LUCILLE HEGAMIN STORY - PART 4

Len Kunstadt

(Continued from issue 41)

In the last 3 parts (see issue 39, 40 and 41) we traced the life and career of pioneer, Lucille Hegamin. From her birthplace in Macon, Georgia, we traveled with 'The Georgia Peach' through Chicago, across the country to Los Angeles and San Francisco. We then took the road east and arrived in the Big Apple, New York City, whereupon Lucille Hegamin left a stamp of approval on all of those who heard and saw her. We met people like Jelly Roll Morton, Tony Jackson, Bill Hegamin, Happy Rhone and James P. Johnson. There were also countless thousands who never saw her but they had the opportunity to hear her through her most popular phonograph recordings. Lucille Hegamin is a phenomena as she began her career back in the days when the words Jazz and Blues were non-existent, and in the years to follow she made the transition between the minstrel song and the blues/jazz song. Mrs. Hegamin was and still is a refined blues singer in the W.C. Handy tradition. As far as seniority is concerned Lucille was the 2nd blues songstress of her race to make blues recordings. Only the late pioneer, Mamie Smith, preceded her by a short 3 months back in 1920. Forty-one years later, this same little lady, hale and hearty, came forth in this era of the 'cool sound' to record again, this time for Prestige's Bluesville line. For the nostalgicly inclined this must have been a delightful experience. For the historically minded this was indeed a most significant happening worthy of intelligent discussion and proper documentation.

Returning to her saga, Lucille related her adventures in Part 3 (see RR41) about her participation in Shuffle Along No. 2 and her own Jazz Jubilee act. We left Lucille in this installment as she was discussing her recording adventures with Cameo records. The Cameo contract was a successful lucrative sideline for L.H. For 4 years from Sept. 1922 through Sept/Oct. 1926, L.H. was to record over 40 sides, many of which became great sellers for the Cameo concern. Lucille helped popularize such hits as Beale St. Mama and Aggravatin' Papa. She recorded blues like Rampart St. Blues, Land of Cotton Blues, Bleeding Hearted Blues and Down Hearted Blues. She captured quite a few sales with Alabamy Bound, Dinah, No Man's Mama, Poor Papa and Reckless Daddy. She put 'Sam Jones' on the map with her delightful blues about this Jones lad. Her recordings were not only popular in the United States but found listeners in many foreign countries. This Cameo record popularity found its way in print on to theatre throwaways, adverts, marques, signs and billboards which publicized L.H. She recorded with her Blue Flame Syncopaters, J. Russell Robinson and J. Cyril Fullerton. Cameo even provided her with their houseband under the direction of Bob Haring. Needless-to-say she was big business for Cameo.

In the Fall of 1923 L.H. was in a musical comedy 'Creole Follies' which toured such theatres as The Lafayette in NYC and the Howard in Washington, D.C. In December of that year she was a solo on the Keith circuit with J. Cyril Fullerton as her piano accompaniment. She headlined the Avenue Theatre in Chicago and wowed the audiences with her renditions of 'Cold Cold Winter Blues, Rampart Street Blues, Always Be Careful Mama and St. Louis Gal. Right through 1924 she and Fullerton covered the circuit playing many of the Keith leading houses. She was billed as Lucille Hegamin, the Cameo Girl.

In January 1925 L.H. was featured at the Cotton Club in New York. It was during this tenure that she broadcasted 3 times weekly over WHN with the Cotton Club houseband, Andy Preer and his Cotton Club Syncopaters. The following months of 1925 were very busy for Lucille Hegamin and her accompanist, Fullerton, as they played the better theatres on the leading circuits. In November of that year Lucille formed a band to be known as "Lucille Hegamin and Her Sunnyland Cotton Pickers" with pianist, J. Cyril Fullerton as musical Director. The personnel consisted of Walter Powell, later replaced by Clifford Bryant, cornet; Cecil Carpenter, trombone; Russell Procopé, Horace Langhorne and James Bell, reeds; Walter Thomas, banjo; Joseph Johnson, tuba and George Taylor, later replaced by James Harrison on drums. The unit played such theatres as the Hyperion in New Haven, Conn., the Lincoln Theatre in New York City and the Regent in

Baltimore, Maryland. Although the press reviews were laudatory and the theatre patronage a-plenty, the unit was only in existence for about 4 months. The inability to obtain assurance of consecutive bookings and the failure of the Keith circuit bookers to provide time caused the disbanding of the unit in February 1926. L.H. and Fullerton resumed their piano accompanied single singing act. In March she was again back at the Lincoln in New York City as a feature in a review "Lincoln Frolics." Also in a headlining position was Adelaide Hall. In April she made an unusual recording for the Brunswick concern which was to be played only at Madison Square Garden for the 6-day bicycle races. In April L.H. and Fullerton were at the Broadway Theatre in Washington, D.C. They were the feature of the Anniversary Week, April 26 to May 2, 1926. Lucille's success was so resounding and the patronage so overflowing that 12,726 people passed through the Broadway's door that week. This was a terrific feat for those days. Success after success followed them right through 1926.

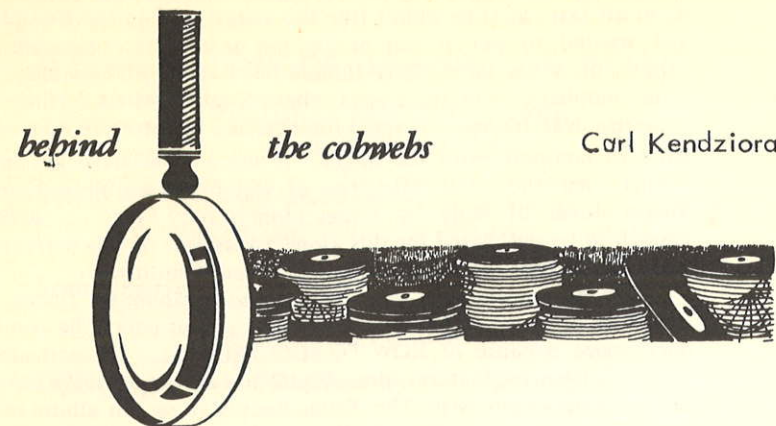
In October of 1926 L.H.'s Cameo recording career came to an end even though Cameo was to release her last efforts right into 1927. Columbia garnered her services and in November 1926 they supplied her with a Clarence Williams Jazzband to record 'Senorita Mine' and 'Nobody But My Baby Is Getting My Love' on Columbia 14164.

1927 was a big year for Lucille Hegamin. In January L.H. and a new Revue with Doc Hyder's Southernaires opened at the Club Alabam in Philadelphia, Penna. She quickly became known as the Quaker City's favorite artist. She was the star of the Club in a number of shows for nearly 4 months. In addition to the singing of blues and ballads L.H. created a furore of praiseworthy comments over her interpretation of the Italian Air, "O Sole Mio" which she sang in perfect Italian. The Strand Ballroom had a big Thursday night on March 24th when leading lady, Lucille Hegamin and her entire club revue including Doc Hyder's band treated the ballroom to a "Club Alabam Night."

(To Be Continued)



Lucille Hegamin and Cyril Fullerton



Plaza 5000 master series: This is our first report on progress in filling in any of the gaps in this series. We have listed, previous to this issue, masters from 5001 through 5205. This list, consisting of the first 205 masters in the series, had 22 "blanks", master numbers for which we had no title or artist credits. We can now reduce this number to 17 as we have had 5 of these "blanks" filled in! So, those interested in keeping the list up to date should fill in the following data for five previously unidentified numbers: 5061 - "Little Rover", as by Majestic Dance Orchestra on English Imperial 1141; 5103 - "Beale Street Mama", as by Thomas And Bernard on Banner 1199; 5147 - "Louisville Lou", as by Bert Trevor on Banner 1199; 5148 - "Don't We Carry On", as by Billy Jones on Apex 8042; 5156 - "Seduction", as by Pavilion Royal Dance Orchestra on Apex 8039. At this moment, we are unable to locate any notes on 5061. We think the data was sent to us from one of our correspondents in England, but his letter eludes us at this juncture. We'll give the proper credit later, when we've managed to uncover the elusive details. 5103 and 5147, both on Banner 1199, were provided by Plaza labels expert, Perry Armagnac, who saw the disc in a pile of old records at Record Research's office and duly noted the details. 5148 and 5156 were reported to us by Alex Robertson of Lakeside Heights, Quebec, Canada, both on Canadian Apex. 8042 is in Alex's collection of Compo labels while 8039 was reported to Alex by fellow Canadian collector, George Humble.

5156, "Seduction," quite possibly was never issued in the United States, as the title does not appear on any of the Plaza labels in the listings of the new releases on these labels in the monthly issues of the trade publication, "Talking Machine World." 5148 is probably on Banner 1210 (as by Billy West), as this title appears against that catalog number in the TMW listings. The other 17 masters still unidentified are: 5006, 5012, 5018, 5019, 5053, 5054, 5055, 5056, 5060, 5082, 5100, 5125, 5134, 5135, 5155, 5164 and 5182. It is to be hoped that some (or all - we can dream, can't we?) of these missing ones will be uncovered by some reader or researcher and reported to us. We will keep relaying any such reports on to you readers! Meanwhile, we continue to list numbers in the third hundred block of the series.

Paul DeMane, Jr., of Cortland, New York, writes us on two subjects. First, he comments on an article in the old "Record Changer" magazine of October 1953. We quote Paul: "On page 10 are pictures of four labels prepared from Bluebird masters. The Montgomery Ward label at least in part was taken from Bluebird. Maybe its entire output came from Bluebird. As for Sunrise and Electradisk, I have never seen a copy of either but the style of lettering which appears on the labels would indicate that this fact is true. Finally they mention the Gem label and claim the same."

"The other day I had the good fortune to find two records on the Gem label. They are--Gem 3362 - Get Cannibal (1777)/Basin St. Blues (1778) by Joel Shaw; Gem 3348 - It Was So Beautiful (1775)/Hold My Hand (1773) by Adrian Schubert. In short, if these aren't from Crown, I'll eat my hat. The Shaw even has the same record number as the Crown. I assume the Schubert is the same."

Well, your columnist has never seen a Sunrise either, but it's safe to assume that they are from Bluebird material as they are



the only of the four labels with company credit on them. And that credit is "RCA Victor Company, Inc. Camden, N.J." We can state positively that Montgomery Ward's output was not wholly from Victor-Bluebird. Some of it was from the United States Record Corp. (Varsity and Royale labels), like MW M 10088 - Jess Stacy (4)/Noni (3) by Jess Stacy & His All Stars from Varsity 8076. To our knowledge, all Electradisks are from Victor-Bluebird material. Now, as to Gem, we can't say whether the catalog numbers duplicate the Crown ones, but we will state that every Gem we've ever seen was from Crown masters! We never saw one with Victor-Bluebird material.

Paul's other topic relates to our August 1961 column in which we discussed Perfect sales figures found on a sheet of paper from old company files. We expressed an interest in knowing what kind of retailing chains were operated by some of the unfamiliar names on the list. Paul states that Neisner Bros. are a 5 & 10 chain along the lines of Kresge and Newberry. He also says that the same applies to G. C. (not "O.") Murphy and H. L. Green. We imagine that whoever typed the list erred in that second letter and that the Green Stores on the list are H. L. Green. If so, it would appear that at least seven of the ten listed are 5 and dime chains. Paul also tells us that Metropolitan had a store in Syracuse when he lived there as a boy and that, to him, it appeared to be the poor man's 5 & 10. Paul also states that Neisner, Murphy and Green are still operating. He doesn't say whether Metropolitan is or is not. From the evidence now at hand, it would appear that Perfect's main outlet was through five and dime chains. We have established that at least seven of the ten listed chains are such, and, almost half of the Perfect sales were with these ten chains (at least in May 1927). Any further data on any of the ten chains, especially the three still not identified, will be very much appreciated.

Label of the Month: Our specimen this time is generally considered to be issued by Cameo and to consist wholly of Cameo material. Neither of these beliefs is actually true! There is a close connection to Cameo, it is true, and most of the issues are from Cameo masters. The label is MUSE, a black label with all printing and ornamentation in gold. Our accompanying illustration is one side of MUSE 345. Full data for the record: Bleeding Hearted Blues (553 A)/Wanna Go South Again Blues (558A), both as by Fannie Baker. These are Cameo masters; 553 is on Cameo 397, 558 is on Cameo 381. Both are correctly identified on Cameo as Lucille Hegamin.

The labels show no maker's credit. We have a Muse sleeve with a pasted-on sticker bearing the credit: American Record Manufacturing Company, Framingham, Mass. The sticker is pasted over the credit "Kress Stores" which had been printed on the sleeve. We have a theory on this matter (not again!) as follows. ARMC created the Muse label for Kress at whose stores it was sold. At some point, Kress pulled out and ARMC pasted its own name over that of Kress and tried to find another customer for it. Finding no other store wanting a special label, they changed its name to Tremont, continued the catalog number series, and added their ARMC credit on the label. This label

(CONTINUED ON PAGE 20)

john mc andrew

STAR

STUDDER

SHELLAC



THE POPULAR SONGS OF YESTERDAY AS THEY SOUND TODAY

How do your favorites of yesterday compare with the top record stars of today - singers of the thirties and the twenties and, in some cases, even earlier? Nobody has to wonder, for many of them have committed themselves to wax currently, or at least within the last few years; some after lapses of a few years, or twenty or thirty years; others have been appearing on record labels intermittently through the years, and a select few, such as Bing Crosby, have never been away. And how do they fare by comparison? Well . . . that may not be as fair a question as it seems, for by any musical standards anyone cares to name, today's popular music and its vocalists are beyond question at the lowest ebb to which singing, singers and songs have sunk -- and, perhaps, to which it is possible to sink. Up to the early forties, each year brought forth dozens of excellent, melodious and high-caliber songs. Have there been even one dozen between 1950 and today? There are still good show tunes, but even in this category the quality is very far below the output of the years prior to the forties. The stars of yesterday have today what 95% of today's stars lack: Class, style, musicianship, an appreciation for a good song, and in most cases, even today a better, richer voice than the modern counterpart. In fact, it is almost a requisite for current success that the performer be unable to sing, in the manner of Fabian and Rydell.

Gene Austin seems to have made more records within the past few years than any of the others--three or four for R.C.A., one for a Canadian outfit released in the States as Manhattan, and just a few months ago, another reprise of his old hits for Dot. In between times, there have been also reissues of his original Victors, and Deccas, which, in the 40s, were exactly what the newest ones are now; a reprise with new arrangements of his initial hits of the twenties. Even in his heyday, Gene had so little voice that it was sometimes painful to listen to him, and any rock-and-roll devotee making a comparison has got a fine point to argue: however, Gene is a good musician, and it always was this quality that was predominant in his interpretations, and he has composed and co-composed several excellent songs that have become standards, including THE LONESOME ROAD, WHEN MY SUGAR WALKS DOWN THE STREET and TAKE YOUR SHOES OFF, BABY. In 1957, Gene's life story was done on the Goodyear TV Playhouse, with Gene doing the singing, including a number he wrote especially for the program: TOO LATE, which he sang coupled with THAT'S LOVE on Vi 47-6880. The current Dot release is interesting but sounds as if Gene has sung all of the songs too many times and has lost interest in them somewhat.

Next, in point of recent issue, comes Rudy Vallee. He did some of his character and comedy numbers on a Regent LP in the mid-fifties, although these may actually be the Varsity sides from the late thirties. Anyhow, they were not very good, but in connection with the release of FROM HERE TO ETERNITY Victor had Rudy do just a brace of appropriate numbers: TAPS and WHIFFEN-POOF SONG. It was really a grand record, far better than anything Rudy had done in the old days, with appropriate accompaniment by, of all people, the usually unwieldy Winterhalter orchestra . . . and Rudy's voice was the best it has ever been . . . and he was well over fifty. This was followed by a group of his celebrated songs on a 10-inch Capitol with accompaniment by the

Billy May orchestra. The results were dismaying. May jazzed up everything with ultra-modern arrangements and had Vallee sing them all fast, as if he didn't like the assignment in the first place and wanted to get it out of the way as quickly as possible. A couple of years later, RKO-Unique tried again with many of the same numbers, and succeeded where Capitol failed. While the orchestra was modern, it was sympathetic, unobtrusive and never tried to compete with the singer. It was a superlative job on all counts, not the least effective of which was a simply stunning album cover of Rudy by James Montgomery Flagg . . . striking enough to be purchased for this alone. Alas, all of this perfection went for nought: the buying public avoided it en masse.

Rudy has recently made a drinking song album for Decca, no doubt as a result of his recent success, and of course he is a star once more because of HOW TO SUCCEED, etc., the cast album of which likewise features him. Victor has simultaneously jumped on the bandwagon with The Young Rudy Vallee, an album of his hits of long ago, sometimes utilizing the original masters, and at others newer versions done in the late thirties and even including a couple of previously unissued versions made in 1942 (MY TIME IS YOUR TIME, I'M JUST A VAGABOND LOVER), even the oldest of which wear much better than we have a right to expect.

Arthur Tracy, the Street Singer, has been relatively inactive on wax for many years -- he did a series of his established hits for London (actually, British Decca, of course, but released here on London) in the late forties, at which time his voice was beginning to lose its resonance. However, Audio Fidelity in 1960 got him into a studio to do them over again and included one more recent number, LOVE IS A MANY SPLENDORED THING. The results were positively amazing: a great deal of the power that was beginning to fade more than twelve years ago appears on this superb LP to have been recaptured, aided, undeniably, in that they also had the good sense to frame the singer in the sort of setting he was most accustomed to in the days gone by--an intimate group of sympathetic instruments including the inevitable accordion, a guitar, a piano and a few others appropriately blended in -- not including, Heaven be praised, a celestial choir of disembodied sirens on a thousand and one strings, as almost any of the major labels most likely would have done. Tracy takes all of his high notes -- and holds them successfully. Altogether, a remarkable job, but one which, I fear, spells prestige rather than public appreciation. The album also includes MARTA, BECAUSE, JEANNINE, YOURS IS MY HEART ALONE, I BRING A SONG, VILLA, PLAY FIDDLE PLAY and BEAUTIFUL LOVE, amongst others.



Arthur Tracy

(To Be Continued)

NEWS VIEWS CUES AND BLUES

JAZZ: A HISTORY OF THE NEW YORK SCENE

Published March 16, 1962
Doubleday & Co.

Len Kunstadt and associates

Research

Sam Charters

Organization and writing

382 pages - 29 chapters - \$ 5.95

1. The book pays special attention to areas of New York Jazz history which has been neglected in other written works on the subject, so there is much new material in the period between 1900 and 1930.
2. The index contains the names of over 1700 places, events and people who made the New York Jazz Scene.
3. The book literally explodes with over 150 rare photos and illustrations.
4. The book is the pioneer in presenting jazz on a regional basis in a great big way. It will prove to be the impetus for other books to follow employing a similar approach. There are cities like Houston, Texas; Milwaukee, Wisconsin; Boston, Mass.; Washington, D.C.; Detroit, Michigan and Los Angeles, California which need the same treatment. Chicago needs a big book.
5. "JAZZ: A HISTORY OF THE NEW YORK SCENE" is not the final word about New York Jazz. It's just the beginning. It opens avenues of research for others to walk in.

HERE ARE SOME EXCERPTS FROM REVIEWS RECENTLY RECEIVED:

"Like most books opening up a new field, this volume is crammed to the covers with dates, facts, scenes, events and personalities. Together with the wealth of illustrations, the facts are fascinating; the mandolin-banjo orchestras at the turn of the century; how Scott Joplin's unperformed ragtime opera broke his heart and his mind; legendary Jim Europe's Negro military band that started France swinging in 1917; the early blues singers -- Mamie Smith and Bessie Smith -- who changed our popular music once and for all; Paul Whiteman's shotgun marriage of jazz with respectability, Fletcher Henderson, Duke Ellington, Fats Waller, right down to the bop goatees and berets of Charlie Parker and Dizzy Gillespie."

- Rudi Blesh (Herald Tribune: March 18, 1962)

"An informative, well-documented book tracing the personalities and types of jazz in New York City from, roughly, 1900 on."

- Jessie King (New York Post: March 11, 1962)

"The complex story of New York jazz is treated with new thoroughness and authority by Mr. Charters and Mr. Kunstadt. Using contemporary sources gathered by Mr. Kunstadt such as newspaper clippings, trade journals, advertising leaflets, reviews, and other firsthand accounts, they place special emphasis upon the backgrounds and development of jazz in New York during the period 1900 to 1930."

- Kenneth Hufford (Christian Science Monitor, March 22, 1962)

"Jazz: The New York Scene has finally made print. Wonderful job of historical-research round-up! Watch out for Jersey sequel someday! hah!"

- Al Close, April 2, 1962

"The book offers a wealth of information on the Broadway and Harlem night club, vaudeville, musical show, and ballroom scene of the 20's and 30's which had a major influence in shaping big band jazz styles. There's an abundance of new photo material, an excellent index, a good list of reference records, and the photos, despite some poor reproduction, add up to a good jazz book worth every cent of the asking price."

- Edward A. Podesta - Off The Record
(Santa Clara Journal, March 21, 1962)

"Certainly, they have produced a visually superb (there are more than 150 illustrations) and thoroughly documented chronicle of a manifestation of our culture that is as completely American as the Cherokee Indian."

- Charles Brock
(Florida Times Union Jacksonville Journal, 3-25-62)

"In this tome they depict flowering of Dixieland, ragtime, swing, bop and "progressive" jazz in New York, theorizing that wherever these forms originated, all have attained fullest considerable savvy concerning musicians, composers, recordings, artists' careers, with dozens of vivid anecdotes supporting excellent reporting."

- Rodo, (VARIETY, April 4, 1962)

"Aside from its early chapters, "Jazz: A History of the New York Scene" is of small value to the general reader because of its tendency to list developments rather than interpret them in any depth of focus and specialists will already know most of the facts assembled."

.....and entirely omitted is the semi-legendary trumpeter, Cuban Bennett, whose advanced harmonic skills have been orally proclaimed by many veteran New York jazzmen, and whose career should certainly have been researched for this volume.)

- Nat Hentoff, (New York Times, April 15, 1962)

"Recently I purchased a copy of "Jazz: A History of the New York Scene" by Samuel Charters and Leonard Kunstadt. The book certainly was the 'meatiest' item on jazz in terms of new information that I've seen since "Jazzmen" and the best jazz book since Marshall Stearns' "The Story of Jazz."

- Richard Brill, M.D. (Grand Rapids, Mich., March 1962)

"At last a prominent gap in the literature of jazz is filled. This is the first thorough, well-documented local history to appear as a full-fledged book. Among those areas which have lent their names to jazz styles, none is more important than New York, none has been more insufficiently written about. The value of this book can scarcely be overstressed, especially those chapters covering the introduction of jazz to New York. Most libraries should own it."

- James Coover, Mus. Ln., Vassar College,
Poughkeepsie, N. Y. (Library Journal, March 1962)

"More scholarly evidence that there was more to early and middle period jazz than New Orleans. Fascinating evidence it is, too, as was Charters' earlier book on "The Country Blues."

For the first time, a really clear picture emerges of Lieut. Jim Europe, a man hitherto a vague legend to me. There's also Scott Joplin's New York times, the marvelous Clarence Williams, new insight on Louis in New York, on Fletcher Henderson's frustration."

- Francis Hamilton, (S.F. News-Call Bulletin, March 17, 1962)

The preceding excerpts come from the first wave of reviews.

BLUES IS MY BUSINESS

by Victoria Spivey



Here I am again, folks, the Black Snake Blues Queen, in person. I was so happy that my first column was acceptable. I've heard from interested people from Belgium, England, Holland, Germany, Canada and the U.S. I would like to thank Messrs. Eugene Suykerbuyk and Walter de Block from Belgium for their most kind letters. I was so delighted to find out that they are still showing my King Vidor's picture, HALLELUJAH around, and these gentlemen recently saw it in Belgium. Both asked me if I remembered who was in the hot jazzband in the cabaret scene. One thing, for sure, I can recall that the hot gutbucket trumpeter was one of my husbands, Ruben Floyd. I've also heard from a wonderful gentleman from England who writes articles and publishes his own magazine. He's David Griffiths from Kent, England, and his letter to me was so delightful. One question in his letter was "Is there any possibility that you might visit Britain in the near future." My answer is "Why Not!" I've also heard from the president of the Ottawa Traditional Jazz Society, Gordon Bennett, who made me an honorary member with a regular membership card. I would like to thank Gordon for playing my records on his radio show. I appeared in Ottawa, Canada, with my orchestra (which included Lloyd Hunter, Elmer Crumbley and Jo Jones) many years ago. I met some lovely people and it left wonderful memories. I also received a cute magazine with Little Nipper (the famous Victor Record pooch) on its cover. The magazine is called MUSIC MEMORIES and is published and edited by two fellows from Birmingham, Alabama, Pat and Bill Cather. I opened up the pages and I found the following pen - written to me on top and the bottom of the pages, - "Free Subscription to a Great performer! Your old records are really great -- my favorite is 'A Good Man Is Hard to Find' (okeh). Did you ever hear of Sadie McKinney or James Alston? Can you tell me who they were? There is a fellow here in Birmingham named Odis Spencer. Did you ever hear of Odis Spencer? Plays a great boogie piano. Said he accompanied Leroy Carr on his Vocalion disc of 'How Long Blues'. Any comment?" Sorry, fellows, -the only one I can help you out is on Sadie McKinney. There were TWO Sadie McKinneys (last name may be spelled different). Both were my good friends and good

blues singers. One came from Texas and the other from Tennessee. I believe the one from Tennessee made a record. She was Sadie Watson McKinney, a pretty brownskin, who helped me start out my career many years ago. I would certainly love to hear from darling Sadie, if she's still around. Write to me, Sadie! I also would like to hear from the Texas Sadie who I last saw in Detroit, Michigan. I've also heard from Charles Nagel of New York City too. Thank you Charlie for remembering me. I'll be sending you the autographed photo you requested of me very soon. I'll also intercede with Lucille Hegamin for an autographed photo for you. That's it folks. Will get to Paul Oliver's book in a future issue.

Here's some late news about yours truly.

LIGHTS OUT

It was a pleasure to be a hostess to blues singer BIG JOE WILLIAMS out of Chicago who had his first New York appearance at Gerdes Folk City in the Village. I invited him over to my home one Monday evening and he gave me his personal menu which consisted of collard greens, ham, rice, red beans, ham hocks and southern fried chicken including all the beverages weak and strong that he desired. Big Joe, he's a rascal, brought his big nine-string guitar along and before we sat down to eat we had a real old-fashioned jam session. I joined in on ukelele and a vocal every now and then. Got some of it down on my home tape recorder. Real crazy! When we sat down to eat, my fuse blew out. The landlord was not at home. I really got the blues. There we sat down with a table full of food and couldn't eat it. Big Joe's chops were really watering too. Lenny Kunstadt, who was our guest, took off to the store and picked up 3 of those 9-day candles that I'm still using, and we finished the dinner by candlelight. Everybody was filled and happy. Then we took off for Folk City in the Village. What an evening!

LIGHTS ON

On March 9th Big Joe Williams and myself had the pleasure to fulfill a blues concert engagement at Carnegie Chapter Hall in NYC. As an extra added attraction Roosevelt Sykes (who followed Big Joe into Gerdes) appeared in our Carnegie Hall concert too. The audience was small but very happy over our program, Yours truly accompanied herself on ukelele and piano.

LIGHTS ARE BRIGHTER

This lucky gal has another album coming out for Prestige Record Company which will be called 'Woman's Blues.' Watch that mess! The Queen rides again.

"So Long Buddy" till the next time.

Anyone wants to write me? My address is 443 Waverly Avenue, Brooklyn, New York.

RIM CHIPS



"I hate Red Nichols. His fans are too critical."



courtesy of Irwin Gooen

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BUT THE GUY GAVE ME
TURPENTINE!! "

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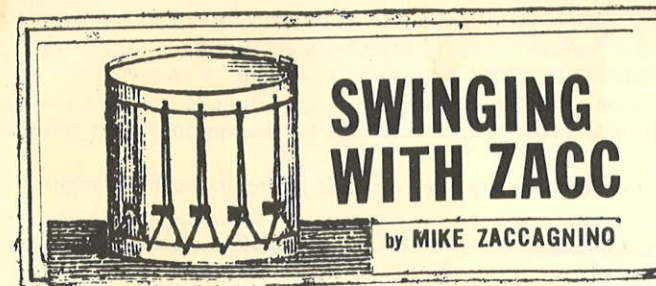
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WAYNE "HAP" GORMLEY

I first met Hap Gormley last Summer where he was working in the Metropole with Marty Napoleon. He is a wonderful drummer to watch and listen to because he not only has good time, but he knows what to do and when. He is also always thinking of ways to improve drums and drum equipment. The photo of Hap's drum case is an excellent example of his genius and instead of searching through the case for a tool or a nut or washer which he may need, he devised this rack in which his tools and misc. items are always ready and easily accessible. From left to right they read, pliers, ballping hammer, drum key, aspirin, tom tom holder wrench, adhesive tape, band aids, spare nut, washers and pedal straps, and his sticks and brushes. He has also added some little things to his drums which are very effective and a time saver. His complete drum setup takes Hap about ten minutes, where I've seen other drummers struggle from twenty minutes to a half hour setting up and by that time they're all perspired already for the night. I think you'll enjoy this story on Hap Gormley and I know Hap will too.

Born and raised in Marywood, Illinois, Western Suburb of Chicago, April 4th, 1928.

Started playing "Drums", consisting of cardboard oatmeal boxes and cooking-pot lid "Cymbals", when 8 years old.

Learned to hold drum sticks by watching school band drummers and Professionals play.

A year or so later he talked his folks into buying him a \$5.00 Snare Drum from Sears.

When he was 11, his parents purchased a second hand Drum Set for him. He agreed to repay the cost of the Drums by doing odd jobs around the house and drying dishes at 5¢ a batch. He refuses to dry dishes to this day!

Continued to teach himself. Watched school dance bands and Movies of Big Bands. Listened to and played along with Radio Air-Shots & records, such as the Goodman Sextet sides, the Brunis-Davison-Russell Commodore records, Bob Crosby, the Dorseys, Muggsy, Spanier, and Glenn Miller. He rigged up Ear-phones to a radio so he could play his Drums to broadcasts.

First Professional (?) job was at age 13. He played for his 8th grade Graduation dance with a 7 piece band of classmates. The job paid the Grand Sum of \$2.00 for the entire Band!

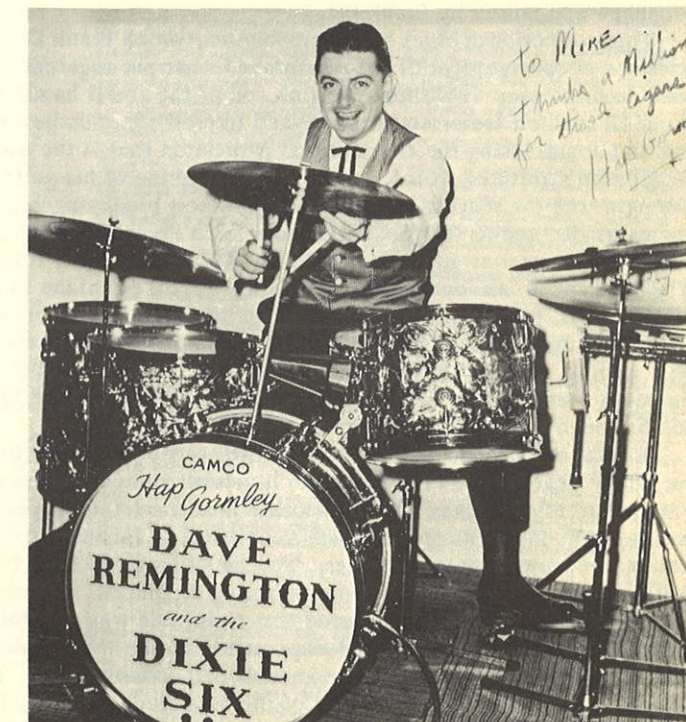
Hap played weekends in Local Clubs, Dances, Weddings, and Jazz dates all through High School. Graduated from High School 1946, went to work at day jobs and continued to play weekends.

Started studying formally at age 18 with Bobby Christian, then NBC staff Drummer on the old Dave "Garroway at Large" Radio & TV show. Later on, studied with Tommy Thomas ABC Staff Drummer, who plays the Don McNeill "Breakfast Club" show.

He was drafted into the Army, October 21st, 1950. The Army's selective testing and training of individuals' proper placement in the Service, was again clearly demonstrated. In spite of the results of the weeklong tests Hap took, showing musical aptitude, and his background and great desire to get into music, Hap was sent to Alabama to be trained as a Military Policeman! He spent over a year as an M.P., trying to transfer into Music, but was stopped each time by his Commanding Officer, who was hurt that anyone would want to transfer out of "His" outfit! Finally, by appealing his case to the Head of Army Bands in Washington, D.C., Hap struck Pay dirt. Orders came down through channels transferring Hap into the 3rd Army Band at Fort McPherson, Atlan-

ta Georgia, waiving the usual Audition requirement. The Band had a weekly half-hour radio show consisting of Symphonic Literature and March Music, as well as two Dress Retreat Parades a week. Then Hap joined the 14 piece 3rd Army Dance Band. The Band played Herman, Les Brown & Basie Arrangements, as well as Specials Written by Bandsmen. The Dance Band played once a week at the Service Club, various concerts, and eventually was included on the Radio Show with the Concert Band. Playing with the Concert Band, the Dance Band, the Marching Band, and the small Combos that played weekends at the various Service Clubs, seemed sometimes like he was playing 24 hours a day but Hap enjoyed every minute of it. While there he met and became good friends with Don Goldie, who has since made a name for himself playing trumpet with Jack Teagarden. Hap was discharged October 1952 - returned to Chicago to go into music full time.

He also decided to enroll in school under the G.I. Bill. He attended the American Conservatory of Music in Chicago, part-time, working for a Bachelor of Music Degree, majoring in Percussion.



Hap spent the first 5 months, out of the Army, "scuffling", then, in the Spring of '53, things started to pick up. He got a job in a club outside the Chicago area for the entire summer. From that job he worked in the Chicago area in various Dixie Groups, a Rock & Roll group, and a couple of commercial combos.

In the spring of '54, he tried out for trombonist George Brunis' Band. The band was playing an extended engagement at the Red Arrow Club near Chicago. George hadn't heard Hap play before, and was having trouble finding a Drummer he liked, so Hap agreed to go in for one week. Hap stayed there for a year, during which time he got married.

He left to join pianist Art Hodes Band early '55. He was with Hodes for two years working in and out of Chicago. They played Detroit, St. Louis, Kansas City, and others as well as Chicago clubs. Veteran trombonist Floyd O'Brien was with the band most of this period. Two Highlights while with Hodes were an engagement at Chicago's Famous Blue Note, backing up jazz singer Connie Boswell and appearing on NBC's Monitor and the Today show with her, and the making of two LPs on the Em Arcy (Mercury Label). Both MG26014, a 10" LP, and MG 20185, a 12" LP expanded from the 10", are titled "Jazz Chicago Style". Hap wasn't mentioned in the liner notes due to an error in printing, so he began referring to himself as "Ghost Gormley the Phantom Drummer"! While with the Hodes group, Hap inadvertently let his G.I. Bill lapse, but he did manage to acquire two years credit towards a Degree anyway.

ROBERT JOHNSON
A REVIEW AND SOME NEW INFORMATION
ON THE SINGER
Samuel B. Charters

COLUMBIA CL1654 - ROBERT JOHNSON - KING OF THE DELTA BLUES SINGERS.
Crossroads Blues, Terraplane Blues, Come On In My Kitchen, Walking Blues, Last Fair Deal Gone Down, 32-20 Blues, Kind-hearted Woman Blues, If I Had Possession Over Judgement Day, Preaching Blues, When You Got A Good Friend, Rambling On My Mind, Stones In My Passway. Traveling Riverside Blues, Milk cow's Calf Blues, Me and The Devil Blues, Hellhound On My Trail.
Produced and Edited by Frank Driggs.

This collection of blues by Robert Johnson, which Frank Driggs with the encouragement of John Hammond - has put together with such loving care, is without question one of the small handful of blues LP's which are essential to anyone interesting in understanding and appreciating the rich musical expression that is the blues. In Johnson's tortured voice, in the insistent whine of his guitar is the pain and the searing honesty of the greatest blues singers. At moments he seems almost obsessed, as in Preaching Blues, at other moments, as in Come On In My Kitchen, roughly tender. There is even an occasional moment, as in Terraplane Blues, when he is grandly comic. There is a great variety to his performances and to all of them he brings the same savage intensity. His singing reaches beyond the limitations of the blues and becomes a fierce cry of anguish that reaches anyone who like Johnson has been young and sensitive in a hostile world.

Robert Johnson has been known to collectors of the early blues for many years. I was introduced to him with an acetate copy of "Stone In My Passway" which another jazz musician played for me in 1947. There has been a persistent effort to reissue some of his most exciting performances, and as long ago as 1956 I was walking the streets of San Antonio trying to find out something about him. When it was announced that Columbia was scheduling a reissue lp all of us waited expectantly to see if it would do justice to the great singer that we knew Robert Johnson to be. The release has turned out to be one of the best produced blues lp's to reach the market. Driggs has selected 16 sides, among them unissued material, had them beautifully re-engineered, and written a richly informative set of notes. John Hammond had known the man who had originally recorded Johnson, Don Law, and through him Driggs was able to fill in much of the picture of Johnson as a man. This is the kind of re-issue job that only a company like Columbia could do and both Driggs and Hammond deserve the highest praise for seeing that it was finally done.

As more information has come to light regarding the older blues singers many of them, like Robert Johnson, are emerging from the obscurity that surrounds them. Last August I was talking with Willie Borum in Memphis and he remembered working with Johnson just before the first recording sessions. The federal government was building a levee along the Mississippi, and a man named Glover had opened a juke joint in a town called Walls, Mississippi, to give the laborers something to do. Another juke joint was opened down the road and the crowd usually drifted from one to another. When they left one of the places the musicians went along; since they wouldn't have a crowd for the rest of the night. Willie was working at one of the places, playing harmonica with Son Joe and Memphis Minnie, and Johnson was at the other with Willie Brown and Son House. He remembers Johnson as about his age, late teens or early twenties, nervous, and a hard drinker. He heard of Johnson's death through some of the delta singers that he'd been working with. Johnson was poisoned, as Don Law had learned when he looked for Johnson for the "Spirituals to Swing" concert. He was living with an older woman - Borum thinks he was being paid for his services - and she poisoned him when he took up with a younger woman. But

listening to the tortured blues that Johnson recorded in the short months left to him makes it even more clear that if it hadn't been this woman it would have been another one, or if it hadn't been poison it would have been a beating, a knife wound, or a pistol shot. Robert Johnson was too close to the pain and the despair of reality to live long. As he sang in one of his greatest blues.

"I got stones in my passway, and my road is dark as night."

BLUES IN REVIEW
* * * * *
by Barry Hansen

- BIG JOE WILLIAMS - Delmar DL-602 "Piney Woods Blues"
DL-602-A Baby, Please Don't Go
*Drop Down Mama
Mellow Peaches
*No More Whiskey
Tailor Made Babe
Big Joe Talking
Some Day Baby
DL-602-B *Good Morning Little Schoolgirl
Peach Orchard Mama
Juanita
*Shetland Pony Blues
Omaha Blues

Big Joe Williams, vocals and 9-string guitar
* Add J.D. Short, harmonica

Williams, neglected for years, is featured here in his second LP, released right on the heels of his first (for Arhoolie). This set presents Williams in a different light. The Arhoolie was recorded when he was "under intense emotional strain", and many of the recordings reveal him in a state of real agony; that set is a richly rewarding experience. This Delmar album, however, has equally strong merits of another kind. Big Joe seems to have been much more at ease for the Chicago session; his performances have more cohesion and swing than they do on Arhoolie. The emotions here are brighter but equally intense. J.D. Short makes himself invaluable on harmonica. The set includes a very enjoyable interview.

BLUES SINGLES more briefly noted --

JUNIOR WELLS (Chief C-7034) Lovely Dovey Lovey One (25-112)/ You Sure Look Good to Me (25-158R) - An appealing rock & roll outing, backed by a close recreation of the Big Three Trio's big hit from the 1940's. Electric guitar work stands out on both sides.

LITTLE MILTON (Checker 994) - I Need Somebody (11260)/So Mean to Me (11261) - With big band support, the singer imitates Ray Charles on #11260, then switches to the style of B.B. King and Bobby Bland on the reverse, with the orchestra beginning to sound like "The Man with the Golden Arm".

BUDDY GUY (Chess 1812) Stone Crazy (U11358)/Skippin' (U11359) Another slow blues wildly done in Bobby Bland style, backed by a slightly gimmicky but compelling up-tempo instrumental.

LOWELL FULSON (Checker 992) So Many Tears (11064)/Hang Down Head (11066) - A mawkish pop song occupies the first side; Fulson redeems himself on the other with a blues in his old RECONSIDER BABY style with topnotch band support.

JIMMY REED (Vee-Jay 425) Aw Shucks, Hush Your Mouth (61-2289) - Two appealing uptempo tracks from Reed's Carnegie Hall album.

RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN 5, NEW YORK
RECORD RESEARCH, 151 HALL STREET, BROOKLYN 1, NEW YORK PRESENTS AUCTION
FOR YOUR INFORMATION

HOW DOES ONE DETERMINE THE CONLTION OF THE RECORDS LISTED IN THE MAGAZINE'S AUCTION SECTION. HERE IS THE KEY TO THE ABBREVIATIONS USED.

- N (NEW): Surface noise equal to an unplayed record: no visible or audible wear perceptible: original finish intact.
E (EXCELLENT): Surface noise low, smooth, uniform. Not irregular or crackling. Easily disregarded in listening. No perceptible distortion.
V (VERY GOOD): Surface noise somewhat more prominent: light foreign noises, but slight distortion, if any, noises not seriously distracting.
G (GOOD): A moderate amount of surface noise: background may be somewhat irregular and crackling: some foreign noises and a little distortion: on the whole reasonably satisfactory listening without undue distraction of attention: Foreign noises definitely less prominent than the music..
F (FAIR): Foreign noises, taken together are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless under these conditions, listening should be fairly satisfactory.
P (POOR): Foreign noises, collectively, are louder than the recorded music, continuous concentration is required, and there is little satisfaction in listening.

OTHER ABBREVIATIONS FOUND IN AUCTION SECTION:

- lm - this signifies a break found in the ... Columbia type of recordings. Due to the construction of these records, these breaks do not materially alter the listening pleasure of the record. lm stands for Lamination.
cr - this abbreviation signifies the word, crack. Cracks are further broken down into hr.cr (hair crack), th.cr. (thin crack). Usually the length of the crack is also indicated.
rm chp - this signifies the words rim chip. If the rim chip extends into the playing grooves of the record, the number of grooves effected are listed.
bub - this is the abbreviation of the word, bubble. Due to extreme heat or cold, expansion sometimes forms little bubbles found on records. In many cases these do not materially effect the listening

***** GUIDE TO ABBREVIATIONS FOUND IN RECORD RESEARCH AUCTION SECTION *****

RECORD LABEL ABBREVIATIONS:	CONDITION ABBREVIATIONS:
ACT - ACTUELLE	N (NEW) - Surface noise equal to an unplayed record; no visible or audible wear perceptible: original finish intact.
AJX - AJAX	E (EXCELLENT) - Surface noise low, smooth, uniform. Not irregular or crackling. Easily disregarded in listening. No perceptible distortion.
APC - APOLLO	V (VERY GOOD) - Surface noise somewhat more prominent: light foreign noises, but slight distortion, if any: noises not seriously distracting.
BA - BANNER	G (GOOD) - A moderate amount of surface noise: background may be somewhat irregular and crackling: some foreign noises and a little distortion: on the whole reasonably satisfactory listening without undue distraction of attention: foreign noises definitely less prominent than the music.
BB - BLUEBIRD	F (FAIR) - Foreign noises, taken together are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening could be fairly satisfactory.
BILT - BILTMORE	P (POOR) - Foreign noises, collectively, are louder than the recorded music, continuous concentration is required, and there is little satisfaction in listening.
BN - BLUE NOTE	
BR - BRUNSWICK	
BS - BLACK SWAN	
B&W - BLACK AND WHITE	
BWY - BROADWAY	
CA - CAMEO	
CAP - CAPITOL	
CEN - CENTURY	
CH - CHAMPION	
CL - CLARION	
COM - COMLODORE	
GNV - CARNIVAL	
CO - COLUMBIA	
CO - CONQUEROR	
CR - CROWN	
DE - DECCA	
DOM - DOMINO	
EM - EMERSON	
ED - EDISON	
FED - FEDERAL	
GNT - GENNETT	
HA - HARMONY	
HOW - HIT OF THE WEEK	
KEY - KEYNOTE	
LIB - LIBERTY	
JE - JEWEL	
LIN - LINCOLN	
LON - LONDON	
MAS - MASTER	
MAJ - MAJESTIC	
MAD - MADISON	
MER - MERCURY	
MGM - METRO GOLDWYN MAYER	
MELO - MELOTONE	
MAN - MANOR	
MOD - MODERN	
MUS - MUSIGRAFT	
MW - MONTGOMERY WARD	
NAT - NATIONAL	
NJ - NEW JAZZ	
OD - ODEON	
OK - OKEH	
OR - ORIOLE	
PARL - PARLOPHONE	
PARA - PARAMOUNT	
PEN - PENNINGTON	
PE - PERFECT	
PAT - PATHE	
PATF - PATHE FRERE	
PAT A - PATHE ACTUELLE	
PRES - PRESTIGE	
PU - PURITAN	
RE - REGAL	
RO - ROMEO	
SIG - SIGNATURE	
SILV - SILVERTONE	
SUP - SUPERIOR	
SAV - SAVOY	
TRI - TRIANGLE	
TEMPLE - TEMPLE	
UHCA - UNITED HOT CLUBS	
VD - VAN DYKE	
V DISC - V DISC	
VELV - VELVETONE	
VI - VICTOR	
VO - VOCALION	
VAR - VARIETY	
VARS - VARSITY	
Note: many others do appear in auction section. In some cases, entire label name is spelled out.	

SPECIAL INTRODUCTORY OFFER

they then sold on the general market. The highest Muse we have seen is 429 (Cameo masters 801 and 826) while the lowest Tremont found so far is 438 (Cameo masters 900 and 971). The masters actually overlap as 819 is on Tremont 442 while 826 is on Muse 429 and 829 on Muse 426. Can anyone provide Muse or Tremont issues between 429 and 438? And were any Muse issues below 429 pressed on the Tremont label?

At any given time, a single catalog number series served for selections of all types. Two distinct, and consecutive, series are known. These are Muse 200's (known range: 207 to 279) and Muse 300's-400's (known range: 300 to 429). All 200's found so far duplicate the Cameo record of the same catalog number even including artist credits (Even "Cameo Dance Orchestra" is unchanged on Muse). Our listings are numerous enough to suggest that there were Muse issues corresponding to most, if not all, Cameos, during the period of the Muse 200's (early 1922 to late 1922). At the top of the series we have 273, 274, 276 and 279. After that comes a complete blank, suggesting that the series ends considerably short of 299!

There now appears to be a lapse of several months before the appearance of Muse at 300. Although this series starts with Cameo masters, the couplings differ from the corresponding Cameo catalog numbers. On some sides in the range of Muse 310 to 335 we find Plaza, Emerson and Grey Gull masters. An example: Carolina Mammy on Muse 318, as by Muse Dance Orchestra, is Grey Gull master 676. The Cameo version of this title is on Cameo 356 (Cameo mx 513) as by Cameo Dance Orchestra. After this brief departure from Cameo material exclusively, the Muse 300-400's revert to using Cameo material only--but again with different couplings, and often with different artist credits. Muse 426, for example, is the Varsity Eight's Mean Blues (Cameo mx 784) under the name "Muse Novelty Sextette!" Highest master found on Muse (829) was recorded in February 1924. So Muse, which began in 1922, must have lasted until at least early 1924. Tremont ran at least to 0545 (an "O" being prefixed to the catalog number somewhere in the low 500's) with Cameo master 1453, recorded in May 1925. We ran Tremont LOM in our column back in November 1949 in the old "Record Ranger" and how many of you can refer back to that issue? Further data pertaining to Muse and/or Tremont will be appreciated!

PLAZA 5000 SERIES (TO BE CONTINUED IN NEXT ISSUE)

Send your data, comments, opinions, etc. to us at Salem ad, RFD 2, Pound Ridge, New York, or c/o this magazine. We regret we can't answer all your letters but time just won't permit. We do get some answered months later (sometimes it's years later!) if we can. However, we appreciate your help - keep up! Until next time.

WAYNE 'HAP' GORMLEY (continued)

Hap left Hodes early '57, played the Loop's Preview Lounge, and then joined the House group at the Brass Rail down the street in the Preview. He stayed at the Brass Rail almost a year, playing for acts, and then with the Dixieland Band when the club reverted to a Jazz policy.

He decided to try the club date field, was moderately successful playing dances and shows. Highlights of this period was playing with an Ice Show for 10 days in Akron, Ohio.

Hap was playing Monday nights at Jazz Ltd., when Dave Remington, the club's trombonist, hired him for a Dixie Band he is forming to audition for the Arthur Godfrey Talent Scouts show that was coming to Chicago Dec. '57. Pianist Eddie Higgins (now leader of his own Modern Trio) was on the band. The Band on the show, and appeared for the rest of the week on the Morning TV Show. The band disbanded after that and each went their separate ways.

That Spring Remington again hired Hap for another Dixie group was organizing, to open a Resort 100 miles Northwest of Chicago near Rockford, Illinois. The Band opened in May 1958, playing 2 hour Jazz Concerts nightly in the resort's 300 seat Stock Theatre. The Concerts were an Artistic success but a financial failure at first, but then eventually the concerts began making a modest profit when the Resort's owner decided to convert the theatre into a night club and have the Band play for dancing as well as listening. The night club opened New Year's Eve, Dec. 31, 1958 and was a big success from the start. Dave Remington and his Dixie Six's spirit and sound can be heard on two 12" LPs, made while Hap was with the Band. The First Album the Band made, and Hap's favorite of the two, is on Vee Jay LP 101 titled "Danceable Dixieland Jazz". The second Vee Jay Album LP 3008 is titled "Dixie on the Rocks". The title was Hap's idea because a cover shot was of the Band on Ice skates in the Resort's indoor rink! Hap stayed with the Band for almost two years, and then he and his wife decided to try a "Noble Experiment", and move to New York City.

On March 1st, 1960, the Gormleys arrived in NY and Hap put his Chicago card in to begin the 6 month transfer period into Local 802. He got some single dates during the transfer period, and almost to the day he got his 802 card, he joined Pee Wee Erwin's Band at Nick's, and played the remaining 2 months of the band's 4 month engagement. He left Nick's at the end of October '60, and shortly after stayed a week with Wild Bill Davison in Lancaster, Pa. After that, played club dates and jazz dates including the Metropole and Central Plaza.

At the end of March '61 jazz pianist Marty Napoleon hired Hap for his trio (Carmen Leggio - tenor) to go into the Metropole six afternoons a week opposite Tony Parenti's trio. Marty's trio stayed at the Metropole for over 5 months. While there, Hap appeared with Marty and TV star and Bassist Chubby Jackson on the Mike Wallace PM East Network TV Show. Hap left the Metropole Sept. 1961 and in November joined the Bud Freeman Quartet for a ten day engagement in Minneapolis. The group included Harold "Shorty" Baker on trumpet and French Pianist Andre Persiani. He continues to freelance to date.

Since living in New York, Hap has worked with other notable Musicians, such as: Max Kaminsky, Jimmy McPartland, Bob Wilbur, Sol Yaged, Eddie Bert, Charlie Shavers, Red Allen, Kenny Davern, Conrad Janis, Tony Parenti, Dick Wellstood, Peanuts Hucko, Ray Bryant, Herb Hall, JC Higginbotham, Johnny Windhurst, Fred Karlin, Ruby Braff, Cutty Cutshall, Gene Schroeder, Lou Stein, Buck Clayton, Jack Lesberg, Pee Wee Russell, Tyree Glenn, Dick Cary, Henry Red Allen, and many others.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

Relative to our recent story concerning drummer Walter Foster who had been with the Dell Lampe band at the Trianon Ballroom on Chicago's Southside, MCA historian Karl Kramer wrote: -- the Trianon -- this was really my beat in those days and it (the story) brought back a lot of names and memories. I used to work at the Midway Gardens, a block down Cottage (Grove Avenue), and during the week I would be sent over to the Trianon to clock the customers.

"Trianon opened December 1922 with Paul Whiteman. He stayed one week for a reported \$25,000. Opening night was a big charity ball. Arnold Johnson followed for only a short run, I believe. Then Husk O'Hare came in - what band he had I don't know - but Husk is in Chicago and might remember.

"Andrew Karzas (owner) was strong for old fashioned beat and dance forms, so he got J. Bodewalt Lampe to do the arrangements for a house band headed by Dell. J.B. was an old Remick song arranger who went way back to the early 1900's. He had something to do with the famous old number "Vision of Salome". He also did the piano arrangements for Remick's annual folio of song hits by years, and is given credit on my copies for 1909-1910, etc.

"Lampe may have had good musicians, but he had an old-fashioned, stodgy band. The young dancers on the Southside didn't care for it and business was bad during the first year. But the place was so attractive as compared to the usual ballrooms that the girls came in droves, and when the girls came the boys followed, so business picked up despite the music.

"Aragon (Ballroom, also Karzas owned) opened with Fiorito-Russo who didn't do well, mostly because of bad acoustics. Their contract was terminated long before expiration and several bands tried the place. Morey Alswang (banjoist personality with Lampe) was selected by Karzas to become the Aragon band as Lampe was at the Trianon. However, Al Morey (his new name) fluffed the job and never liked the ballroom. He preferred to play motion picture theaters which engagements enjoyed more prestige at the time. He played some of Karzas theaters and also in other cities for Public houses. Andrew got mad at Morey because of this and called Bodewalt to send him a new leader - either Charlie Agnew or Wayne King from the Lampe band. Bodewalt sent King in 1927 -- Andrew was really the waltz king, as this was his favorite dance, and Wayne went right along to big success."

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